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REPORT ON LOOTING AND DAMAGING OF ART WORKS IN EUROPE

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Description

This paper sets forth lists, with brief introductory remarks, designed to assist the work of the Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe (Roberts Commission)

October 22, 1943

RESTRICTED

REPORT ON LOOTING AND DAMAGING OF ART WORKS IN EUROPE

Part I

Looting of works of art

INTRODUCTORY REMARKS.

The fundamental difficulty in dealing with the problem of looting of works of art by the Germans is the close interrelation between the removal of works of art for safety purposes and their plain transfer to German ownership. In most cases where works of art have been removed from places of origin the German authorities claim that the removal has taken place merely for reasons of safekeeping. In some cases this may actually be true, but obviously the borderline is extremely fluid. The Bayeux Tapestry e.g. (see list, p.) has been removed to Germany ostensibly for purposes of safekeeping and study but it is spoken of as if it were German property. Only rarely has the pretext of removal for safety been openly dropped, e.g. in the case of the Van Eyck altar, which has been brought to the Kaiser Friedrich Museum (see list, p.). No doubt, however, is left as to the outright looting of works of art in those cases where actual confiscation by decree has taken place.

ORGANIZATION.

Both the looting of art works and their protection are in the same hands. Agencies for this purpose are:

1. In territories under Civil Administration, Holland, Norway, Poland, Bohemia and Moravia (i.e. Czechoslovakia aside from Slovakia) and in the occupied parts of Russia, the protection of art works and their confiscation is in the hands of the Propaganda Departments, or of the Departments of Education; both are organized within the Administration of the respective territories.

2. The Propaganda Abteilungen which operate in all territories under German Military Administration, that is in Belgium, France, Serbia, Greece and recently (in all likelihood) in occupied Italy are, among other things, in charge of registration of works of art.

3. In France a Board for the Protection of Art has been mentioned as working for the Armed Forces. Among its functions have been mentioned a photographic survey of French monuments of art which produced 76,000 photographs, and the return of works of art from southern to northern France.

4. Propaganda Companies (not identical with the Propaganda Abteilungen) with German armies in the fields have been mentioned in Russian communications as responsible for the looting of art works behind the lines.

5. Also in Russian communications, special art looting companies of the SS have been mentioned. They are said to be organized under a Major Kuensberg allegedly comprise four companies, one for Africa and Italy, one for Western Europe, one for the Balkans and one for Russia.

LEGISLATION.

I. In two occupied territories the German administration has published decrees with reference to an actual or potential general confiscation of works of art.

(a) In the Gouvernment General Poland a decree of December 16, 1939 confiscated all publicly owned works of art as far as this confiscation had not yet taken place under the decree of seizing all property of the Polish State pronounced on November 15, 1939. The confiscation decree of December 16, 1939 referred to all museums and collections as far as they would be declared of public interest; and all art treasures in ecclesiastical possession. All these works were to be registered by March 15, 1940. Sale or removal was forbidden. A second decree of January 15, 1940, while advancing the registration date to February 15, defined as art works all "paintings, sculptures, objects d'art, works of the graphic arts, manuscripts, armour and coins."

(b) In France a decree of July 15, 1940 demanded the registration of all movable art works exceeding 100,000 francs in value. They could not be sold, moved or otherwise transferred except with the approval of the German Military Commander. A supplementary decree of March 27, 1941, exempted from this regulation works of art in the hands of private collectors or art dealers, if valued at less than one million francs.

II. Throughout German occupied Europe, all works of art formerly in the hands of Jewish private owners or art dealers were automatically confiscated by the various decrees seizing Jewish property. The text of such a decree is known from Holland (May 27, 1942): it demands the surrender of all valuables, especially collections of art, jewelry, gold-and silver work (dental work exempted). Corresponding decrees no doubt exist in the other occupied territories.

III. It must be borne in mind that many confiscations are likely to have taken place not by decree but by simple directive not published in the official Gazettes of the German Occupation Authorities. In other cases the owners may have been forced to sell their property against devaluated currency and at a nominal price.

CASES OF LOOTING

Germany	Basel reports state that a number of valuable paintings and jewelry have been smuggled from Germany to Switzerland. The Fischer Art Galleries at Lucerne are mentioned as the place of deposit. It is not clear whether or not this concerns looted goods.	Demokraten, Stockholm, Sept. 27, 1943.
Germany	Germans are said to have been trying to get rid of works of art acquired from foreign or Jewish collections.	Herald Tribune, April 28, 1943.
Germany	According to the Berlin correspondent of the Hague newspaper, Het Vaderland, 150 pictures by Dutch and Flemish masters were auctioned in Berlin during February 1943, including works by Teniers, Breughel, Niclas Maes, Ferdinand Bol, Wouvermans and Van Mieris. "Most of the paintings came from private collections and were bought for private collectors." Since no German collector sells at present for fear of inflation the paintings are likely to have come from the occupied territories.	Netherland News, March 11, 25, 1943.
Holland	Collections (evidently confiscated) like that of Goudstikker and Catz were purchased and paid for in marks through the Netherlands Bank. Thus the Dutch State paid for these confiscated Jewish collections from funds assessed by the Germans for costs of occupation.	Vrij Nederland, March 12, 1943.
Holland	The Frans Hals Museum in Haarlem had to put pictures on "loan" in German offices, established in the Cafe Brinkman and the Hotel de Hout at Haarlem.	Netherland News, March 11, 25, 1943.

France	Bayeux. Bayeux Tapestry removed 1940 by order of Himmler. He has commissioned a professor from Bonn (Stange ?), an historian from Hamburg and Professor Jankuhn from Rostock to make a study of it; 300 photographs have been taken. The result of the study is that the tapestry is "purely Germanic."	Frankfurter Zeitung, February 28, 1943.
Belgium	Ghent. Van Eyck Altar has been removed to the Kaiser Friedrich Museum at Berlin, where, to quote Karl Georg Heise, it is in a "far more suitable setting than in the dark old chapel at St. Bavo."	Frankfurter Zeitung
Belgium	Church bells in Belgium have been confiscated, among them the bell of St. John's at Namur, dated 1647. Decree published in Volk en Staat, June 10, 1943.	Inbel, August 20, 1943
Holland	Church bells in Holland confiscated.	Aneta, September 10, 1943
Holland	Document of Westphalian peace treaty removed to Germany.	Voice of the Netherlands, May 29, 1943.
Holland	Hague Royal Library transferred to Germany.	New York Times, July 28, 1943.
Poland (aside from the general confiscation of Dec. 16, 1939)	Cracow. The State Library now consists of "one and a half million volumes taken from the Polish Technical College at Kracow, the Academy of Sciences and some important libraries which had been privately owned."	Nachrichten und Presse Dienst, Oct. 6, 1943.
	Polish informants state that the family of Governor General Frank left Crakow for Bavaria and took with them among other works of art Leonardo's "Lady with Sable" from the Czartoryski Collection.	Bull. Polska Agencja Telegraficzna, Oct. 6, 1943.

Russia	Voronesh. 4800 books, according to German sources, were "returned" to Dorpad whence allegedly they had been removed during the first world war.	FCC cable, Sept. 2, 1943
	Pyatigorsk. The treasures of the Rostow museum which had been removed by the Russians to safety at Pyatigorsk were confiscated by Rosenberg's agents Sept. 7, 1942; 14 cases with objects were removed on January 7, 1943, by the "Chief of the Propaganda Department of the First Tank Army, von Mackensen	Information Bulletin, Embassy USSR, June 29, 1943.
	Pskov. Exhibition of works of art removed from the Czarist palaces near Leningrad and from churches in the Nowgorod area.	Transocean (German) May 21, 1943
	Gachina, near Leningrad. 400 paintings removed or "deposited in safety until (as Berlin puts it) the military situation allows for their restitution to their place of origin."	Berlin Correspondent Stockholms Tidningen, October 8, 1943.
Italy	Rome. German sources deny that the German authorities have ordered the transfer of certain sculptures and paintings to Germany but they do not dispute that works of art were transferred to North Italy on Fascist initiative.	Swiss Press, October 12, 1943.
	Naples. The Germans state they found art treasures "looted by Communists" under the Basilica of the Camposanto Nuovo. No statement is made as to the disposal of the cache. Compare, however, Maiuri's interview (Washington Evening Star, Oct. 6, 1943) to the effect that the objects of the Museum had been removed to a "secret and sacred place."	Berlin correspondent of Nya Dagligt Allehanda, Oct. 1, 1943.

Italy	Bronte. Nelson Museum. Minor pilfering by Germans or Sicilians. Some miniatures missing.	H. Matthes, New York Times, Sept. 3, 1943.
	Palermo. National Library. Looting by inhabitants.	Same
Greece	Mount Athos. German expedition "studied 18 monasteries, took 800 photographs and (? copied) 400 documents."	Porunka Vremi Bucharest, April 29, 1943.

Part II

Damaged Monuments

INTRODUCTORY NOTE.

Reports on damaged monuments in enemy or enemy-occupied territory when coming from enemy sources can frequently be proved to be exaggerated, either by photographs or by counterchecking with other sources. Wherever it has been possible to prove the inexactness of statements on damage or destruction, a remark to this effect will be found in the appended list. Statements from German sources tend to exaggeration more than those from Italian sources: frequently a building will be mentioned as "completely destroyed" or "razed to the ground" where the Italians simply report "damage". Statements by neutral observers would seem to be generally trustworthy if coming from the spot. Likewise it would seem that detailed statements on damage made in enemy broadcasts for home consumption are more reliable than those for propaganda abroad since outright falsehoods could be easily checked by the local population and would in the end boomerang. Yet even these statements have to be taken with a grain of salt.

No attempt has been made to distinguish in the following lists whether the damage was done by Allied or by enemy action.

Germany

Aix-la-Chapelle	Town hall damaged, particularly Rethel frescoes.	German Home Broadcast, July 15, 1943.
	Palatine Chapel slightly damaged.	Same.
	Frauenmuenster slightly damaged.	Same.
	Houses, XVIII, XIX century destroyed.	Same.
Berlin	St. Hedwig, razed, as evident from photographs.	Official German list. Muenchner Neueste Nachrichten, May 31, 1943.
	State Opera destroyed.	Same.
	Opera House Charlottenburg heavily hit.	Same.

Berlin	Marstall heavily hit	Same.
	State Library heavily hit	Same.
	Schinkel House heavily hit	
	Schloss heavily hit (according to other source destroyed, probably incorrect)	Same.
	National Gallery, same	Same.
	City Library destroyed (?)	Tidningen, May 31, 1943.
Bremen	Patrician houses destroyed	Official German list, May 31, 1943.
	St. Jacob's Hall heavily damaged.	Same.
	Kunsthalle partly destroyed "including Washington crossing the Delaware".	Same.
Cassel	Red Palace destroyed	Same.
	St. Martin's destroyed	Same.
	Library with 300,000 volumes destroyed.	Same.
Cologne	Cathedral North transept slightly damaged. Contrast with earlier German claims of almost total destruction.	Frankfurter Zeitung, July 6, 1943.
	31 churches totally destroyed; among which are named Gross St. Martin's (exaggerated, but photographs prove heavy damage to crossing tower and bay west of it).	Official German list, May 31, 1943.
	St. Pantaleon	Same, and Home B.C., March 26, 1943.

Cologne	St. Mary in the Capitol (claim definitely exaggerated, photographs show building standing, interior damage cannot be estimated);	Same.
	Holy Apostles (total destruction confirmed by intercept June 25, 1942);	Same.
	St. Gereon;	Same.
	St. Severin;	Same.
	St. Mary in the Kupfergasse.	Intercept, June 25, 1942.
	Town Hall completely destroyed	Frankfurter Zeitung, June 30, 1943.
	Guerzenich completely destroyed	Same.
	Archbishop's palace destroyed or damaged	Frankfurter Zeitung, July 6, 1943, as against Voelkischer Beobachter, July 5, 1943.
Dortmund	Town Hall destroyed	Official German List, May 31, 1943.
	St. Reynold's same	Same.
	St. Peter's same	Same.
	Probstei church same.	Same.
	Library damaged.	Same.
	Theater damaged.	Same.
	House of Fine Arts damaged.	Same.
Duisburg	St. Mary's destroyed	Same.
	St. Saviour destroyed	Same.
	St. Paul's destroyed	Same.
	Town Hall destroyed	Same.
	Opera heavily damaged	Same.

Duesseldorf	Palace Kunsthalle Art Academy Opera	heavily damaged	Same
Eltville	Castle Johannesberg destroyed		Same
Essen	Cathedral and treasure destroyed		Same
	St. Gertrud's destroyed		Same
	St. John's destroyed		Same
	Market Church destroyed		Same
	Town Hall destroyed		Same
Hamburg including Altona	St. Catherine's destroyed		Hamburger Fremdenblatt, Sept. 6, 1943.
	St. George's destroyed		
	Main Church destroyed		Same
	Town Hall destroyed		Same
	Houses XVIII and XIX century destroyed		Same
Karlsruhe	Margrave's palace destroyed		Official German List, May 31, 1943
	Library destroyed		Same
Luebeck	Cathedral with all sculptures and paintings destroyed		Same
	St. Peter's destroyed		Same
	St. Mary's with all sculptures and paintings destroyed		Same
	Numerous houses destroyed		Same
Munich	National Theater destroyed		Muenchner Neuste Nachrichten, Oct. 4, 1943
	Maximilian's church destroyed		Swedish Press, Oct. 3, 1943

Munich	House of German art possibly damaged		Muenchner Neuste Nachrichten, May 13, 1943.
	Frauenkirche, sacristy and ceiling paintings destroyed (exaggerated as evident from photographs)		Swenska Dagbladet, March 12, 1943.
	Municipal Library, with 260,000 volumes burned		Same
	Leuchtenberg Palace destroyed		Aftonbladet, March 12, 1943.
	Nymphenburg porcellaine factory destroyed		Same
	Houses Ludwigstrasse Maffei strasse Loewengrube		Reliable source,
probably exaggerated	Nymphenburg Palace heavily damaged		Official German List, May 31, 1943.
	State Library	same	
	Old Pinakothek	same	Same
	University	same	Same
	Residence Palace	same	
	Academy of Fine Arts	same	
Mayence	Germanic Museum almost completely destroyed		Same
	Elector's Palace	same	Same
	St. Stephen's	same	Same
	Cathedral (This latter certainly untrue according to private reliable information)	same	Same
Muenster	Cathedral destroyed		Deutsche Zeitung in Norwegen, March 31, 1943.

Nuremberg	Mauthalle, totally destroyed (untrue, photographs show only roof burnt, one gable damaged)	Official German List, May 31, 1943
	Germanic Museum, Castle, St. Jacob, XVII century houses, part of city walls, Tiergaertner Gate, Duerer House — heavily damaged (this latter certainly untrue, photographs show slight damage)	Same
Rostock	All XIII century churches destroyed	Same
	Three city gates destroyed	Same
	All Gothic houses	Same
Soest	XVI century houses destroyed	Same
	All told, according to German claims, 103 churches were destroyed, 494 damaged up to May 23, 1943.	Frankfurter Zeitung, July 1, 1943.
	3,000,000 volumes are said to be lost.	F.C.C., Aug. 27, 1943.
Italy		
Benevent	Cathedral badly wrecked, right corner facade gone, roof gone, hole in facade	Photographs Wash. Evening Star, Oct. 13, 1943
Bologna	S. Filippo, partially destroyed	Italian Broadcast, Sept. 3, 1943
	S. Giacomo, partially destroyed	Same
	Ssmo. Cuore destroyed	Transocean, Oct. 7, 1943.
	Bella Mascerella destroyed	Same

Catania	Five churches destroyed	Official Italian List, June 25, 1943
	Library, Greek mss. possibly lost at Bronte	New York Times, Sept. 3, 1943.
Civitavecchia	S. Francesco demolished	Italian Broadcast, Aug. 31, 1943
Florence	several unidentified Renaissance churches demolished (certainly untrue)	German Broadcast in German to East Asia, Sept. 31, 1943.
Frascati	cathedral) damaged S. Francesco)	Italian Broadcast, Sept. 8, 1943.
Genova	SS. Annunziata del Vastato totally destroyed	Neue Zuercher Zeitung, March 11, 1942 (?)
	S. Consolazione destroyed	Rome Broadcast, Aug. 9, 1943.
	S. Ciro) S. Marcellino) S. Marco) destroyed S. Luca) S. Tommaso)	Same
	Cathedral damaged	U. S. press
	Palazzo Rosso) damaged Palazzo Spinola)	Rome Broadcast, Aug. 9, 1943.
	Palazzo del Podesta damaged. (German Broadcast, March 31, claimed "razed to the ground").	Same
Leghorn	Cathedral) S. Andrea) S. Giuseppe) hit Sma. Misericordia) Bishop's palace)	Italian Broadcast, June 29, 1943
Messina	Cathedral "only walls remain, two mosaics lost"	Avvenire, June 28, 1943.
	Library, Laskaris mss. possibly lost at Bronte	New York Times, Sept. 3, 1943.

Milan	Cathedral, damage to choirstalls, statues ("forty destroyed"), vaults pierced, facade damaged; reopened Sept. 9, 1943.	Italian Home Broadcast, Sept. 8, 1943, and Transocean, Oct. 4, '43.
	S. Ambrogio, hole knocked in one chapel	Italian Home Broadcast, Aug. 11, 1943.
	S. Babila hit	Italian Home Broadcast, Aug. 19, 1943.
	S. Sepolcro)	Same
	S. Giovanni in Laterano)	Same
	S. Fedele) hit	Same
	S. Maria delle Garzie) (according to Swiss Radio, Aug. 19, heavily hit, Leonardo's last Supper protected, but still endangered; Germans claim it to be completely burnt, certainly untrue)	Italian Home Broadcast, Aug. 13, 1943.
	S. Maria del Carmine)	Same
	S. Maria della Pieta) hit	Same
	S. Pietro in Gessate)	Same
	S. Anna del SSmo. Rosario)	Same
	S. Satiro hit	Rome Home Broadcast, Aug. 15, 1943.
	Palazzo Durini)	Rome Home Broadcast,
	Palazzo Visconti) hit	Aug. 13, 1943.
	Palazzo Borromeo)	
	Palazzo della Nobilita hit	Rome Home Broadcast, Aug. 15, 1943.
	Palazzo Reale, right wing on fire	Same
	Palazzo Vescovile hit	Italian Broadcast, Aug. 19, 1943.
	Palazzo Archinti, three Tiepolo murals destroyed	Italian Broadcast, Aug. 21, 1943.
	Palazzo Dugnani hit	Italian Broadcast, Aug. 8, 1943.
	Palazzo Marino, burnt, confirmed by photographs	Italian Broadcast, Aug. 8, 1943.

	S. Vittore heavily damaged	Neue Zuercher Zeitung, March 11, 1943.
	Scala damaged, roof pierced, auditorium burnt, stage undamaged	Italian Broadcast, Aug. 19, 1943.
	Castello Sforcesco hit	Rome Home Broadcast, Aug. 15, 1943.
Naples	S. Lucia destroyed	Italian Broadcast, Aug. 5, 1943.
	S. Chiara, only walls standing; High Altar and tomb of Robert the Sage destroyed (neutral observer)	Neue Zuercher Zeitung, Aug. 25, 1943.
	Palazzo Reale, sea facade damaged	Same
	Teatro S. Carlo damaged	Same
	Spirito Santo hit	Italian Broadcast, Sept. 7, 1943
	S. Filippo Neri Hit	Maiuri interview Wash. Evening Star, Oct. 6, 1943.
	Palazzo Borghese (?) Palazzo D'Angri Palazzo Maddaloni Castel Nuovo Palazzo die Poveri Ospedale dei Pellegrini — damaged	Italian Broadcast, August 5, 1943
	Library, of Royal Society, deliberately burnt by Germans; 200,000 books, Solimena paintings destroyed.	New York Times, Oct. 12, 1943
	University Archives	Same
Palermo	Palazzo Reale — hit	Italian Broadcast, July 2, 1943.
	— destroyed	Bern Cable, July 8, 1943.
	— not hit	H. Matthews, New York Times, Sept. 3,'43

Palermo	Chiesa dei Capuccini destroyed Chiesa della Magione destroyed, probably untrue, no mention made in later reports.	Transocean, March 31, 1943.
	S. Francesco S. Guiseppe S. Salvatore — frescoes damaged	New York Times, Sept. 3, 1943.
	S. Nicola destroyed	Bern cable, July 8, 1943
	National Library destroyed	New York Times, Sept. 3, 1943
	Archives damaged	Same
Pompei	Via del Abbondanza damaged House of M. Loreius Tiburtinus damaged	Maiuri, Evening Star, Oct. 6, 1943.
	Amphitheatre, damaged by bombs and shells; likewise other buildings near Basilica (U.S. eyewitness)	Washington Post, Oct. 2, 1943.
	Arco di Druso damaged Portico near Temple of Jupiter badly damaged	Italian Broadcast, Aug. 26, 1943.
	Museum hit	DAZ, Aug. 28, 1943.
	(German broadcast, Oct. 2, 1943, claimed "Pompei completely destroyed").	
Rome	S. Lorenzo damaged, portico gone, roof of XII century nave destroyed, facade damaged	Photographs
	Madonna del Orto damaged (confirmed by newsreel)	Italian Broadcast, August 13, 1943
Syracuse	Cathedral damaged	Bern cable, July 8, 1943
	Archbishop's palace and Seminary damaged	Same
Terracina	Cathedral hit S. Salvatore hit Palazzo Spacuse (?) hit Archbishop's palace damaged	Italian Broadcast, Sept. 6, 1943.

Turin	S. Barbara destroyed Ia Crocetta destroyed Carmine destroyed	Italian Broadcast, August 9, 1943.
	Cathedral damaged	Rome Home Broadcast, Aug. 18, 1943.
	Superga damaged S. Bernardo damaged	Rome Home Broadcast, Aug. 18, 1943.
	Palazzo Carignano completely burnt	Italian Broadcast, August 9, 1943.
	again hit	Rome Home Broadcast, Aug. 13, 1943.
	Piazza S. Carlo hit	Italian Broadcast, Aug. 9, 1943.
	Palazzo Castelmonte damaged Palazzo del Commune, upper part damaged Teatro Balbo burnt Civic Library burnt	Same Same
	Palazzo Madama, upper part afire	Rome Home Broadcast, Aug. 13, 1943.
	Palazzo Chiablese (?) almost totally destroyed	Same
	Palazzo Barolo damaged	Italian Broadcast, Sept. 1, 1943.
	Palazzo Costalingo (?), four pavilions destroyed	Same
Norway		
Harstad	Stabur demolished by Germans	Goeteborgs Handelstidning, Feb. 25, 1943.
Yugoslavia		
Split	Palace wrecked by gunfire (probably damaged)	Reliable source, Sept. 25, 1943.

Part III

Axis Reaction to the Establishment of the Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe.

Axis reaction to the establishment of the Commission has been most violent. It is characterized (Lord Haw-Haw, August 23, 1943) as an act of "monstrous hypocrisy", supported by "bumpkins", "mugwumps", "semi-literate professors", "gangsters", "posturing hay-feeders", "Tammany Hall philanthropists", "Jewish publicists" and "sham humanitarians". These invectives are linked to attacks against the alleged looting of art in Sicily and Lower Italy by American soldiers who are accused of acting for and in connection with Jewish American antique dealers. A dispatch from Madrid in Muenchner Neueste Nachrichten, August 10, 1943, reports that Jewish antique dealers at Algiers are buying for U. S. dealers and collectors, "the same people who formerly exported stolen Spanish works of art from Barcelona. Every soldier can take back one souvenir from Sicily", and the crews of U. S. Hospital ships are accused of shipping whole state rooms full of antiques to Algiers. Fakes of pictures whose originals are still at Palermo are said to be manufactured at Algiers to be sold to American collectors. The Deutsche Allgemeine Zeitung of August 30, 1943, quoting Popolo di Roma, accuses Duveen's of having dispatched representatives to Sicily "who inventorized and ordered the packing of the Treasure of St. Agatha at Catania. The German paper also alleges that "according to a New York paper "representatives of Knoedler's are on their way to Sicily in order to buy art works. This "plundering of European art" is represented as an old British and American custom, this latter with special reference to the purchase of the Guelph Treasure and the Mellon paintings from the Hermitage, and AMGOT is interpreted as "Allied Methodical Grab of Treasures". Also, a cartoon in Muenchener Neueste Nachrichten of August 14, 1943, refers to this alleged looting of Sicily. The Berliner Boersen Zeitung of September 30, 1943, attacks in particular Mr. Francis H. Taylor on the basis of his interview given to the press in which he referred to the maps of Italian cities being prepared by the A.C.L.S. Committee and to the fact that U. S. troops were forbidden to purchase or accept as presents works of art. The paper indulges in the usual invectives and describes the Commission as an organization set up by the President for the express purpose of looting the art treasures of Europe for the benefit of "the culturally most sterile nation in the world" and of "American Jewish antique wholesalers such as Cadoorie and Company (?) of New York."